

SCROOGE!



atc

ARIZONA
THEATRE
COMPANY

2023/2024



DECEMBER 9 – 30, 2023

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

SHULER HENSLEY
IS
SCROOGE!
BOOK, MUSIC & LYRICS BY
LESLIE BRICUSSE

SCENIC DESIGNER
JASON ARDIZZONE-WEST

COSTUME DESIGNER
ELIZABETH CAITLIN WARD

LIGHTING DESIGNER
PAUL MILLER

SOUND DESIGNER
CRICKET S. MYERS

PROJECTION DESIGNER
BRAD PETERSON

REVISED AND ADDITIONAL
ORCHESTRATIONS AND ARRANGEMENTS
DAVID O

ASSOCIATE CHOREOGRAPHER/
DANCE CAPTAIN
J SAVAGE*

STAGE MANAGER
DONAVAN DOLAN*

ASSISTANT STAGE MANAGERS
RAFI LEVAVY*
KEVIN JINGHONG ZHU*

MUSIC DIRECTOR
ALAN J. PLADO

CHOREOGRAPHER
SPENCER LIFF

DIRECTED BY
MATT AUGUST

Scrooge! is presented by arrangement with Concord Theatricals.
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PRODUCTION SUPPORT: **CANTOR FORENSIC ACCOUNTING, PLLC**



CAST (IN ORDER OF APPEARANCE)

EBENEZER SCROOGE	SHULER HENSLEY*
FIRST MISS DILBER	ALEXANDRIA JOY*
SECOND MISS DILBER, GHOST OF CHRISTMAS PAST.....	KARMINE ALERS*
BISSETT, GHOST OF CHRISTMAS YET-TO-COME.....	J SAVAGE*
JOLLYGOODE, MR. FEZZIWIG.....	TONY CASTELLANOS*
HARTY, MRS. FEZZIWIG	TRISHA DITSWORTH*
PUNCH AND JUDY MAN.....	DENNIS TAMBLYN*
TOM JENKINS.....	AARON CAMMACK*
PRINGLE, GHOST OF CHRISTMAS PRESENT	GEOFFREY F. BELLISTON*
BAKER	ALISON THOMAS VISGAR*
NEPHEW, EBENEZER.....	DANNY BASS
BOB CRATCHIT.....	CHRIS WILL*
TINY TIM CRATCHIT, YOUNG EBENEZER.....	BENI BERMUDEZ
YOUNG EBENEZER.....	MAX MORGAN
KATHY CRATCHIT, JEN	JACQUELYN FUCHS
GHOST OF JACOB MARLEY.....	STEWART GREGORY
ISABEL	LILLIE LANGSTON
MRS. CRATCHIT.....	BRENDA JEAN FOLEY*
MARTHA CRATCHIT.....	GEMMA PEDERSEN
PETER CRATCHIT.....	HOLDEN JONES
HELEN.....	DANIELA DELAHUERTA*
MARY	MADelyn WHITEHEAD
DICK, TOPPER	JOHN KATZ
STREET URCHINS	BROOKLYN MARTIN
	GEMMA PEDERSEN
	HOLDEN JONES
	BENI BERMUDEZ
	MAX MORGAN

THERE WILL BE ONE 15-MINUTE INTERMISSION

ADDITIONAL STAFF

YOUTH STAGE MANAGER JESSICA O'CONNOR	ASSOCIATE DIRECTOR AVA SPANIER	ASSOCIATE SCENIC DESIGNER SEAN SANFORD	DIALECT COACH HAROLD DIXON
ASSOCIATE COSTUME DESIGNER AMY SUTTON	LOCAL CASTING CHANEL BRAGG	ASSOCIATE LIGHTING DESIGNER BROOKE FORD	

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ORCHESTRA

CONDUCTOR/KEYBOARD 1	ALAN J. PLADO
KEYBOARD 2/PROGRAMMER	ALEX GUTIERREZ
KEYBOARD 3	ANDRIA FENNIG
REEDS/WOODWINDS	GREG ARMSTRONG
BASS	LEE GARDNER
PERCUSSION	MELL D. CSICSILA

UNDERSTUDIES

DANNY BASS – GHOST OF CHRISTMAS YET-TO-COME; **GEOFFREY F. BELLISTON*** – GHOST OF JACOB MARLEY; **TONY CASTELLANOS*** – GHOST OF CHRISTMAS PRESENT; **DANIELA DELAHUERTA*** – ISABEL, PUNCH AND JUDY WOMAN; **STEWART GREGORY*** – EBENEZER SCROOGE; **HOLDEN JONES** – DICK, TOPPER, PRINGLE, BISSETT; **ALEXANDRIA JOY*** – GHOST OF CHRISTMAS PAST; **JOHN KATZ** – TOM JENKINS, BISSETT, PRINGLE, NEPHEW, EBENEZER; **BROOKLYN MARTIN** – KATHY CRATCHIT, JEN; **MAX MORGAN** – TINY TIM CRATCHIT; **GEMMA PEDERSEN** – HELEN, MARY; **J SAVAGE*** – JOLLYGOODE, MR. FEZZIWIG; **DENNIS TAMBLYN*** – BOB CRATCHIT, GHOST OF JACOB MARLEY, JOLLYGOODE, MR. FEZZIWIG; **ALISON THOMAS VISGAR*** – HARTY, MRS. FEZZIWIG, MRS. CRATCHIT; **MADELYN WHITEHEAD** – FIRST MISS DILBER, SECOND MISS DILBER, BAKER

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

Cell phones and other devices that make a noise or emit light can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT:
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SONG LIST

ACT ONE

CHRISTMAS CAROL..... ENSEMBLE
I HATE PEOPLE..... SCROOGE, ENSEMBLE
FATHER CHRISTMAS..... URCHINS, ENSEMBLE
CHRISTMAS CHILDREN BOB CRATCHIT, TINY TIM CRATCHIT,
KATHY CRATCHIT, ENSEMBLE
MAKE THE MOST OF THIS WORLD..... GHOST OF JACOB MARLEY, ENSEMBLE
CHRISTMAS WISHES ENSEMBLE
DECEMBER THE TWENTY-FIFTH MR. & MRS. FEZZIWIG, EBENEZER,
ISABEL, DICK, ENSEMBLE
HAPPINESS..... EBENEZER, ISABEL
YOU ... YOU SCROOGE
LOVE WHILE YOU CAN GHOST OF CHRISTMAS PAST

ACT TWO

ENTR'ACTE
I LIKE LIFE..... GHOST OF CHRISTMAS PRESENT, SCROOGE
GOOD TIMES..... CRATCHIT FAMILY
THE BEAUTIFUL DAY..... TINY TIM CRATCHIT
THE MINISTER'S CAT NEPHEW, HELEN, TOPPER, MARY, SCROOGE,
GHOST OF CHRISTMAS PRESENT, ENSEMBLE
HAPPINESS REPRISE SCROOGE
THANK YOU VERY MUCH TOM JENKINS, ENSEMBLE
I'LL BEGIN AGAIN..... SCROOGE
FINALE..... SCROOGE, ENSEMBLE

Arizona Theatre Company operates under agreements between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists Local USA-829, IATSE.



The Actors and Stage Managers employed in these productions are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



Scenic, Costume, Lighting, and Sound in LORT Theatres are represented by Union Scenic Artists Local USA-829, IATSE.

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to *Scrooge!*, Arizona Theatre Company's New Holiday Musical! I'm absolutely thrilled to present this musical to you and to return to the director's chair at ATC for the third time. This marks my directorial debut as your Kasser Family Artistic Director.

We're all familiar with the timeless Charles Dickens' classic *A Christmas Carol*. What you're about to witness is a fresh remake of *Scrooge* by the accomplished Leslie Bricusse, an Oscar-winning, Grammy-winning, and Tony-nominated composer. My connection with Leslie began when I was working on my production of *Dr. Seuss' How The Grinch Stole Christmas*. A producer approached me with the idea of bringing a new adaptation of Leslie's 1970 film *Scrooge* to life. I immediately knew this was a project I wanted to undertake by bringing it to the stage, and

the conversations began. I had the opportunity to visit Leslie and share my vision for this adaptation. We remained in contact, but when he passed away, the project was put on hold.

Upon joining ATC, I recognized both a community and organizational need for a Christmas show that could become a cherished family tradition, similar to The Old Globe's annual production of *Grinch* and my production of *A Christmas Carol*, which ran for five years at Ford's Theatre in Washington, D.C. *Scrooge!* is poised to fulfill that role for ATC. We have been working with The Bricusse Estate to bring this new adaptation to life, which is his rewrite of the original screenplay adapted for the stage by myself. We have theatricalized it, adjusted the orchestrations, and added music; however, it remains true to the same *A Christmas Carol* plot structure. In reexamining the score, we have preserved everything that is classic Bricusse, yet reimagined many parts of it, some of which you will hear this year, but which will be completed next year. In many ways, this process has been similar to working on a new work.

I am fortunate to have assembled an exceptional Design and Creative Team for this show, as their impressive bios can attest. I am delighted to share the immensely talented Tony Award-winning actor, Shuler Hensley, as he takes on the iconic role of Scrooge, bringing a new dimension to this timeless character. His exceptional talent and presence promise an unforgettable performance. And most importantly, I want to highlight the extraordinary local Arizona artists who will be gracing our stages.

Thank you for joining us, wishing you all a joyous holiday season!

Matt August
Kasser Family Artistic Director

LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



We are thrilled to welcome you to our new holiday tradition, *Scrooge!* This tradition is not just about celebrating the holiday season, it is also about embracing the true essence of love, joy, family, and the importance of traditions in our lives.

Scrooge! is more than – in my opinion – a holiday spectacular on stage. The meaning behind the story is the spirit woven throughout our lives. Go with me here ... SCROOGE is an acronym that stands for Sharing, Caring, Rejoicing, Offering, Observing, Giving, and Embracing. Each of these words represents a value that we believe is essential to the holiday season and to life in general.

Sharing is about spreading love and happiness with those around us. **Caring** is about showing empathy and compassion towards others. **Rejoicing** is about celebrating life and its

many blessings. **Offering** is about giving without expecting anything in return. **Observing** is about appreciating the beauty of life and the world around us. **Giving** is about being generous and kind. **Embracing** is about accepting others for who they are and celebrating our differences.

Traditions are the threads that bind us together as a family, as a community, and as a society. They provide us with a sense of belonging and continuity, and they remind us of our roots and our values. Traditions bring us joy and comfort, and they create lasting memories that we cherish for a lifetime.

October through December is my favorite time of year. Everything about it screams my “happy place.” It is the weather (yay for below 100 degrees!), the planning of celebratory dinners, spending time with loved ones, layers of clothing, cooking hearty meals, pumpkin spice everything, and holiday music. Oh, the holiday music. My holiday music is already dialed in and playing in September. I want the season to stretch as long as possible!

All of it reminds me that no matter how tense life can be, I can always choose joy.

Joy is the essence of the holiday season. It is the laughter of children, the warmth of a family gathering, the delight of giving and receiving gifts, the beauty of a snow-covered landscape, the magic of twinkling lights, and the comfort of a cozy fire. It is the feeling of love and happiness that fills our hearts and souls during this special time of year.

We hope that *Scrooge!* will become a cherished tradition for you and your family, and that it will bring you joy, love, and happiness. We look forward to celebrating this new tradition with you and creating lasting memories together.

Warmest Wishes,

Gerri Wright
Executive Director

ABOUT THE PLAY

When we think of the Holiday Season, we think of the joy that it brings. We think of how it is a season where people around the world are inspired to do generous acts for absolute strangers. We think about family and how we drop our normal routines to make space for them. We think about how it has the power to bring a moment of peace amidst the turbulence of our busy lives. And yet, all that Christmas, Hanukkah, Yule, and Kwanza stand for – goodwill, family, peace – Ebenezer Scrooge would gladly take a seat for. That is until he is whisked away on an adventure through time and space.

Cemented in a routine of debt collecting with an eye single to the glory of money, Scrooge invariably seeks to serve only himself – never daring to waste a moment sympathizing with the poor who surround him.

After a long day of harvesting his money crops, Scrooge returns home to find shadows of his deceased partner, Jacob Marley, throughout his home. Convinced his imagination has gotten the better of him, he continues to deny the scenes. Yet, as more appearances follow, accompanied by a ghostly wind and shadowy figures on the walls, the miser is eventually forced to face the phantom of his former business partner.

Chained down by cashboxes, ledgers, heavy purses and more, Marley's menacing figure comes as a warning and somehow a message of hope. He foreshadows what is to become of Scrooge in his current course of action unless he gives ear to the spirits still ahead.

What follows is a magical journey through chapters of Scrooge's life. Each one chipping away at the ice that has frozen around his once joyful heart. He takes time to cherish his childhood memories. Remembering what it felt like to dance, be in love, and enjoy Christmas. The visit to his past causes him to yearn for a chance to go back and perhaps do things a little differently.

A distant look at his present helps him realize the reach of his selfish actions. And if those trips didn't convince him to repent, the last would. The grim vision of Tiny Tim's impending death and his own downfall convince him of a critical transformation.

At the drop of a hat, Scrooge is a new man. He jumps on the chance to change. Like a Victorian Oprah, he hands out gifts and generous amounts of money. All debts are forgiven, all grudges forgotten. And the chains that were once promised him? Withdrawn. Christmas is once again joyful, merry, and bright.

This classic Dickens tale, first introduced to the world in 1843, is met with the creative artistry of Oscar and Grammy Award-winning composer Leslie Bricusse, who also penned songs for *Willy Wonka and the Chocolate Factory* in addition to dozens of award-winning songs. Bricusse elaborates on the foundation of Dickens' words with music to complement the complex emotions of Scrooge. What makes this version of *Scrooge!* unique, however, is the addition of new songs and adaptations by Matt August. With familiar notes of holiday hymns coupled with thematic pieces to give you chills, this is truly Scrooge as you've never seen him before.

The haze of yesterday, the bluntness of today, and the doom of tomorrow are stark images from Charles Dickens' *A Christmas Carol* that shake Ebenezer Scrooge to his core and invigorate him to a change of heart. Each Holiday Season, we are inspired to reflect on how the choices we make have the power and potential to change lives beyond our own. This Holiday Season, Arizona Theatre Company is bringing that same heart to life again on the stage.

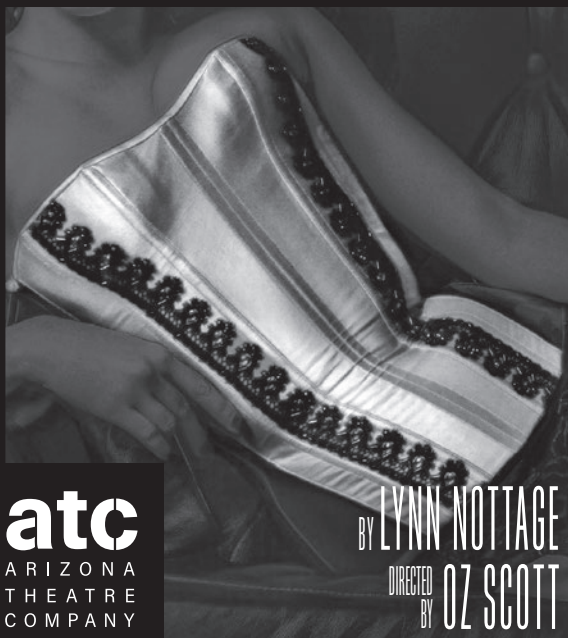
There's a reason this time-honored story continues to pop up throughout the Holiday Season. We're delighted you have joined us to find out why.

2/16/24 - 3/3/24

“A revealing romantic drama about
finding just the right fit.”

- *The Chicago Sun Times*

INTIMATE APPAREL



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BY LYNN NOTTAGE
DIRECTED BY OZ SCOTT

Two-time Pulitzer Prize-winning author Lynn Nottage's play *Intimate Apparel* tells the story of a 1905 successful African American seamstress who makes revolutionary undergarments for an array of women – from high-society socialites to enterprising ladies of the night. Her business acumen, innovative skills, and utter discretion are much in demand, but at 35, her personal life has taken a backseat. *Intimate Apparel* explores her forbidden relationships with an Orthodox Jewish fabric vendor, her privileged and struggling clientele, and a long-distance suitor who will profoundly change her life.

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ABOUT THE PLAYWRIGHT



Leslie Bricusse (1931-2021) was a writer/composer/lyricist who contributed to many musical films and plays during his long, award-winning career.

He was born in London and educated at University College

School and Gonville and Caius College, Cambridge. At Cambridge, he was president of both the University Footlights Club and Musical Comedy Club. There, he co-authored, directed, and performed in his first two musical shows, *Out of the Blue* and *Lady at the Wheel*, both of which transferred to London's West End. He also found time to acquire a Master of Arts degree.

The late, great Beatrice Lillie plucked Bricusse out of the Footlights Revue at the Phoenix Theatre in London and made him her leading man in *An Evening with Beatrice Lillie* at the Globe Theatre. He spent the first year of his professional life writing another musical, *The Boy on the Corner*, as well as the screenplay and score of his first motion picture, *Charley Moon*, for which he won his first Ivor Novello Award. During that same year, he decided to drop the possibilities of directing and performing and to concentrate on a career as a full-time writer/composer/lyricist.

Bricusse's subsequent stage musicals include *Stop the World – I Want to Get Off*, *The Roar of the Greasepaint*, *Pickwick*, *Harvey*, *The Good Old Bad Old Days*, *One Shining Moment*, *Sherlock Holmes – The Musical*, *Victor/Victoria*, *Doctor Dolittle*, and *Jekyll & Hyde*. He has written songs and/or screenplays for such films as *Doctor Dolittle*, *Scrooge*, *Willy Wonka & the Chocolate Factory*, *Goodbye, Mr. Chips*, *Victor/Victoria*, *Sunday Lovers*, *Santa Claus*, *Peter Pan*, *Babes in Toyland*, *Home Alone*, *Hook*, and *Tom & Jerry – The Movie*.

Bricusse wrote more than 40 musical shows and films and, over the years, enjoyed fruitful musical

collaborations with Henry Mancini, John Williams, Anthony Newley, Quincy Jones, John Barry, Jerry Goldsmith, Jule Styne, Lionel Bart, Andre Previn, Frank Wildhorn, and Peter Illyitch Tchaikovsky (whose "Nutcracker Suite" Bricusse adapted into a song score).

His best-known songs include "What Kind of Fool Am I?," "Once in a Lifetime," "Gonna Build a Mountain," "Who Can I Turn To?," "The Joker," "If I Ruled the World," "My Kind of Girl," "Talk to the Animals," "You and I," "Feeling Good," "When I Look in Your Eyes," "Goldfinger," "The Love Theme from Superman (Can You Read My Mind?)," "You Only Live Twice," "Le Jazz Hot," "On a Wonderful Day Like Today," "Two for the Road," "This is the Moment," and "The Candy Man."

Bricusse was nominated for 10 Academy Awards, nine Grammys, and four Tonys. He won two Oscars, a Grammy, and eight Ivor Novello Awards (the premiere British songwriting award).

Hundreds of Bricusse's songs have been recorded by major artists, including Frank Sinatra, Nat King Cole, Judy Garland, Aretha Franklin, Barbra Streisand, Sammy Davis Jr. (who recorded 60 Bricusse songs), Tony Bennett, Shirley Bassey, Dean Martin, Tom Jones, Petula Clark, Julie Andrews, Liza Minnelli, Andy Williams, Rex Harrison, Elaine Paige, Anthony Newley, Michael Feinstein, Bette Midler, The Moody Blues, Nancy Sinatra, Lena Horne, Sergio Mendes, Dionne Warwick, Robert Goulet, Matt Munro, Ray Charles, Ethel Merman, Placido Domingo, Kate Smith, Jennifer Holliday, Danny Kaye, and many more.

In 1989, Bricusse received the Kennedy Award for consistent excellence in British songwriting bestowed by the British Academy of Songwriters, Composers and Authors, and was inducted into the American Songwriters Hall of Fame – only the fourth Englishman to be so honored.

CAST (IN ALPHABETICAL ORDER)



Karmine Alers (Second Miss Dilber, Ghost of Christmas Past) is so excited to be making her debut with ATC. Broadway credits include Mimi in *Rent*, Gloria Fajardo in *On Your Feet*, and recently as Juno/Maxine in *Beetlejuice*.

Other favorite roles are Aida in *Aida*, Camilla in *In The Heights*, and Pattie in *Smokey Joe's Café*. TV credits include a guest star role on the series *Bull* (CBS), *Rescue Me*, and *The Following*. Film credits include *Naked as We Came* and *Blood Bound*, found on Amazon. Her solo album "For You" and a compilation Christmas album titled "A Winters Wish," on which she sings "Miss You Most at Christmas Time," are both available on Amazon and Apple Music. So much love to my friends and family, especially my sisters! Yassmin, who shared her passion for this story with our entire family, and Jo-Ann who keeps the kid in me alive and well. Lastly to Rob for his love and support!



Danny Bass (Nephew, Ebenezer) is a senior BFA Musical Theatre major at the University of Arizona. This is Bass' first show at ATC, and he is so grateful for the opportunity to tell such a timeless story! Recent credits include

Musidorus in *Head Over Heels* and Jack in *Into the Woods* (Arizona Repertory Theatre) and Buck in *Bonnie and Clyde* (Casa Mañana). Bass would like to thank his family for their constant support, his professors for their investment in his professional career, and AJ for being "dope and also cool." Danny_Bass02



Geoffrey F. Belliston (Ghost of Christmas Present, Pringle) is over the moon excited to be making his ATC debut. Favorite credits include *Hair* (European tour), *Footloose* (New York Musical Festival), Shrek in *Shrek*, Dave in *The Full*

Monty, the Governor/Innkeeper in *Man of La Mancha*, Bill Sykes in *Oliver*, and Joe Quigley in *Denali National Park* (Alaska Cabin Nite). He has also done voice acting in *Yu Gi Oh Arc-V* and *Adventures in Duckport* (Little Suzy's Zoo). So many thank yous for the incredible production team and staff here at ATC and to his family and friends, both in this mortal realm with us and beyond, CHEERS!!!!!! May humankind's kindness live within us all year long.



Beni Bermudez (Tiny Tim Cratchit, Young Ebenezer, Street Urchin) is making his ATC debut. A native Arizonan from Gilbert, Bermudez has most recently performed as Chip in *Disney's Beauty and the Beast* and Randolph MacAfee

in *Bye Bye Birdie* (Hale Centre Theater Arizona), and several shows with East Valley Children's Theatre in Mesa. He received 1st Place for his age group in the "Summer Heat 2023" Singing Competition for Arizona's National Association of Teachers of Singing (NATS). Bermudez enjoys making movies, puppeteering, piano, and perfecting his best Elvis impersonation. Special thanks to his family, Lee Meschino, and his voice teacher Nichole Jensen. Instagram: benibermudez2011

CAST (IN ALPHABETICAL ORDER)



Aaron Cammack (Tom Jenkins) is over the moon to be back at ATC. You may recognize him from last season when he played Tom Wingfield in ATC's *The Glass Menagerie*. Cammack trained with the illustrious Kathryn Gately and studied acting as an undergraduate at Texas A&M University Corpus Christi and as a graduate student at the University of Washington. Regional and other theatre credits include Ethan in *Sex with Strangers* (12th Avenue Arts), Berowne in *Love's Labour's Lost* (Seattle Shakespeare Company), Thomas in *Venus in Fur* (Live Theatre Workshop), *Skies Over Seattle* dir. by Lisa D'Amour (Jones Playhouse), Hank in *Dark of the Moon* (Den Theatre), and King Henry in *Henry V* (Wilson Theatre). Cammack was nominated for an Excellence in Teaching Award at the University of Washington. He would like to thank his family, his partner, and the recovery community for the unending support. Fank you very much!



Tony Castellanos (Jollygoode, Mr. Fezziwig), originally from Phoenix and an alumni of the UofA, is making his ATC debut! He performed in the national tour of *Jesus Christ Superstar* with Ted Neeley. Select regional credits include *Sister Act* at Walnut Street Theatre, Riverside Theatre, and Arkansas Rep; *In the Heights* at Speak Easy Stage and Wheelock Family Theatre in Boston; *My Fair Lady* at Lyric Stage; and *The Drowsy Chaperone* at Theatre by the Sea. Thank you to Matt August for this chance to be on stage in my hometown. Castellanos dedicates this performance to his amazing teachers from the UofA, Harold, Dick, and Diane! Thank you.



Trisha Ditsworth (Harty, Mrs. Fezziwig) is a Phoenix-based musical theatre artist, teacher, and director who is making her ATC debut. Her favorite credits include Maria in *The Sound of Music*, Mary Poppins in *Mary Poppins*, Fanny Brice in *Funny Girl*, Sarah in *The Toxic Avenger*, Catherine in *Pippin*, Johanna in *Sweeney Todd*, Martha in *The Secret Garden*, Percy in *The Spitfire Grill*, Sister Mary Robert in *Sister Act*, Pickles in *Trailer Park*, and Annabel in *Lucky Stiff*. She received her BFA in Musical Theater from University of Arizona. By day Ditsworth teaches private voice and acting lessons and also enjoys painting. Love to Matravius, Lennox, Mom, and Daddio! trishaditsworth.com | [@trishaditsworth](https://twitter.com/trishaditsworth) | [@trishapaintsphx](https://twitter.com/trishapaintsphx)



Daniela Delahuerta (Helen) is thrilled to be making her ATC debut! She performed Off-Broadway as Swing in *Nightclub Cantata*, and in the National Tour of *Nick Jr. Live!* as Dora The Explorer. Regional credits include Rebecca, u/s Gloria Estefan in *On Your Feet*, Anita in *West Side Story*, and Diana Morales in *A Chorus Line*. Special thanks to The Hell's Kitchen Agency! And a big thank you to my husband and family for their constant love and support. Para el resto del mundo – sueña, sueña tu. [@aiaiaiDaniela](https://twitter.com/aiaiaiDaniela)



Brenda Jean Foley (Mrs. Cratchit) is returning to ATC, where she performed in *The Diary of Anne Frank* and *The Music Man*. NYC/regional credits include *Almost, Maine* (Access Theatre); *Emma* (NYMF); *The Secret Garden* (Fulton); *By the Way, Meet Vera Stark* (iTheatre Collaborative); *Orange Flower Water*

CAST (IN ALPHABETICAL ORDER)

(TCA-canceled 2020); *Now. Here. This.* (ACTC); *Carousel*, *The Full Monty* (Zoni nom), and *August: Osage County* (MET); and *The Sound of Music* (DBFRT). Film/TV credits include *Deadly Dentists* (Discovery ID), *Tombstone: Rashomon* (dir. Alex Cox), and *Monsoon* (with Eve Plumb). Foley is co-founder of The Bridge Initiative (bridgeinit.org) and executive producer of the documentary film in progress *See Jane Run: An American Indo Story*. A proud member of AEA, her favorite roles include Brian's wife and Rob's Ma. brendajfoley.com



Jacquelyn "Jax" Fuchs (Kathy Cratchit, Jen) is an 11-year-old 6th grader from Phoenix who is beyond excited to be making her ATC debut. She has been performing since she was 3 years old and has been seen on stages throughout the

Phoenix area. She is an excellent student and enjoys experimenting with make-up, playing with slime, and collecting Squishmallows. Fuchs is very grateful that Matt August and the *Scrooge!* creative team have given her the opportunity to be a part of this incredible production.



Stewart Gregory (Ghost of Jacob Marley) is making his ATC debut. For more than 40 years, this versatile singer-actor-musician has performed locally, nationally, and internationally in roles ranging from Voldaar, the Unclean in

the Gaslight's *Buzz Corey* and the *Red Planet of Doom* to Bert Hines in Neil Simon's *Proposals* at North Carolina's Flat Rock Playhouse and a guitar-slinging Pharoah in a Tokyo, Japan, production of *Joseph... Dreamcoat*. Off-Broadway credits include *A Christmas Carol*, *Honorable Mention*, *Space: An Opera In Capsule Form*, *Isn't It This?*, and Radio City Rockettes Tours. Regional/Summer Stock credits include Paper Mill

Playhouse, Polka Dot Playhouse, Fifth Avenue Theatre, Sacramento Music Circus, Music Theatre of Wichita, Florida Studio Theatre, Ordway Center, and Lyric Theatre of Oklahoma. Local Arizona credits include Saguaro City Music Theatre, Southern Arizona Light Opera Company, Great American Playhouse, Playbox, and more. Film/TV credits include *First Wives Club*, *Speed Zone*, and *Denis Leary's Christmas Special*. Recordings: *It's About Time* (solo), multiple recordings with the Accidentals, an award-winning a cappella octet. Stewart is a 30-year member of Actors' Equity.



Shuler Hensley (Ebenezer Scrooge) is an award-winning actor and director making his ATC debut. He has been director/artistic director of City Springs Theatre Company since its inception and last directed *The Sound of Music* in

2021. Shuler recently starred as Hades in Paper Mill Playhouse's production of *Hercules* and in Broadway's *The Music Man*, playing the role of Marcellus Washburn with Hugh Jackman and Sutton Foster. He also has recently been seen as Tom Kettle in Broadway's *The Ferryman* and was seen in the New Group's production of *Sweet Charity* opposite Sutton Foster. He previously appeared on Broadway in *No Man's Land* (also Berkeley Repertory Theatre); *Waiting For Godot* in repertory, opposite Patrick Stewart, Ian McKellen, and Billy Crudup; as The Monster in *Young Frankenstein* (also the National Tour and London's West End); Kerchak in *Tarzan*; Jud Fry in *Oklahoma!* (also at The National Theatre and London's West End - Tony, Drama Desk, Outer Critics Circle, and Olivier Awards); and Javert in *Les Misérables*. Opera appearances include *Wozzeck* (Curtis Institute of Music) and *Regina* opposite Patti LuPone (Kennedy Center). Shuler has also performed with the New York Philharmonic, San Francisco Symphony Orchestra, and the New World Symphony Orchestra. TV credits include "Murder of a President," "Shades of

CAST (IN ALPHABETICAL ORDER)

Blue," "Banshee," "The Americans," "Ed," "Deadline," "Gary Powers," "Law & Order: SVU," "Criminal Intent," and "The Jury." Film includes *The Greatest Showman*, *After Life*, *The Legend of Zorro*, *Van Helsing*, *Monday Night Mayhem*, *Someone Like You*, *The Bread*, *My Sweet*, and *Opa!* Proud Equity member. Shuler was awarded the "Stage Performance of the Year" by *New York Magazine* in recognition for his work in *The Whale*. He is also the namesake of the Georgia High School Musical Theatre Awards at Cobb Energy Performing Arts Centre.



Alexandria Joy (First Miss Dilber) is an Arizona actress making her ATC debut. Favorite roles include Ensemble in *Dreamgirls* and Jo in *Bandstand* (The Phoenix Theatre Company), Belle in *Beauty and the Beast* and Doowop Girl in *Little Shop of Horrors* (Verrado Theatre), and Callie in the *24 Hour Theatre Project* (The Phoenix Theatre Company). Joy is grateful to be living out her dreams by performing on stage! @AlexandriaJoyOfficial



Holden Jones (Peter Cratchit, Street Urchin) is making his ATC debut. He has performed as Ensemble/U/S Musidorus/Dance Captain in *Head Over Heels* and Ensemble/TV Reporter in *Legally Blonde* (Arizona Repertory Theatre), and as Troy Bolton in *High School Musical*, Joseph in *Joseph & the Amazing Technicolor Dreamcoat*, and Davey in *Newsies* (Teen Musical Theater of Oregon). He is currently a junior at the University of Arizona in the BFA Musical Theatre program. @holdenmjones



John Katz (Dick, Topper) is thrilled to be making his ATC debut! National Tours include *Legally Blonde*, *An American in Paris*, and *South Pacific*. Regional roles include *Rent* (Palace Theatre NH), *Carousel* (LTOK), *A Year With Frog and Toad/Twelfth Night* (Piknik Theatre), *Billy Elliot* (COCA), *Mary Poppins/Little Mermaid* (Variety Theatre), and *Footloose/Newsies* (Grandstreet Theatre). He holds a BFA Musical Theatre from Webster Conservatory. Check out john-katz.com! Insta: @JohnTKatz3



Lillie Langston (Isabel) is a senior BFA Musical Theatre Major at the University of Arizona. She is thrilled to be making her ATC debut! Recent local and regional credits include Elle Woods in *Legally Blonde*, Ensemble in *Head Over Heels*, and Cinderella's Mother/Granny/Giant in *Into the Woods* (Arizona Repertory Theatre); Sharpay Evans in *High School Musical* and Ensemble in *Sister Act* (Crane River Theatre); and Gertrude McFuzz in *Seussical* (Saguaro City Music Theatre). Massive thanks to her family, friends, and mentors for their endless support and encouragement! @lillieglangston



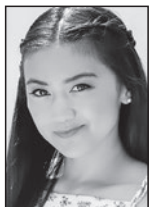
Brooklyn Martin (Street Urchin) is a 13-year-old 8th grader at the Arizona Conservatory for the Arts and Academics and is thrilled to be making her ATC debut! Performing has been Brooklyn's passion since making her stage debut at age 7. She is blessed to have been cast in many amazing productions across the Phoenix Metro area. Brooklyn dreams of a future career on Broadway! Recent credits are Ensemble in *The SpongeBob Musical* (Valley Youth Theater), Moana

CAST (IN ALPHABETICAL ORDER)

in *Moana Jr.*, (2023 AriZoni Nomination, Spotlight Youth Theater), Grace/Fan in *A Christmas Carol* and Baby Louise in *Gypsy* (Arizona Broadway Theatre), Lavender in *Matilda* (TheaterWorks), and Flounder in *The Little Mermaid* (2022 AriZoni nomination, Starlight Community Theater). Brooklyn would like to send a special thanks to her Grandparents who have always supported and encouraged her to chase her dream.



Max Morgan (Young Ebenezer, Street Urchin) has been acting since the age of 5. His previous roles include Edgar ("Little Boy") in *Ragtime* as well as Charlie in *Elf the Musical*, both at Arts Express Theatre in Tucson. He has performed in about a dozen plays through the education program at Live Theater Workshop. In 2022, Morgan starred in the short film "The Top Secret Missions of Commander Phoenix and Agent Goldfish" filmed at the University of Arizona, and he will also appear in the upcoming film "Long Shadows." Currently a 5th grader at Canyon View Elementary School, Morgan enjoys playing French horn, paddle boarding, and playing with his little brother, Oliver.



Gemma Pedersen (Martha Cratchit, Street Urchin) is a senior BFA Musical Theatre major at the University of Arizona and is thrilled to be making her ATC debut! Recent theatrical credits include Dance/Fight Captain, Dancer in *Head Over Heels* and U/S Baker's Wife in *Into the Woods* (Arizona Repertory Theatre); Alexi Darling, Ensemble in *RENT* (Chance Theatre); and Ethel, Swing in *42nd Street* (Rose Center Theatre). Pedersen expresses gratitude to her professors and all involved in *Scrooge!* for this rewarding experience. "This show is for my

family for their ineffable support." Instagram: @gemmapedersen



J Savage (Ghost of Christmas Yet to Come, Bissett, Associate Choreographer, Dance Captain) is a Brooklyn, N.Y.-based performer who recently made his Broadway debut playing Gawain in Andrew Lloyd Weber's *Bad*

Cinderella. Other credits include David in the Off-Broadway revival of *Seesaw*, Pat Gilbert in *State Fair* at The REV, and *Rent* and *Ragtime* at Sacramento Music Circus. During the pandemic, he lived in a van and taught preschool in Yellowstone National Park to the rangers' kids, an experience told with his original music in his one-man show *Farewell to the West*, seen both at 54 Below and The Green Room 42 in NYC. Major thanks to Spencer, the whole *Scrooge!* Team, DGRW, his family, and most importantly his partner Jared.



Dennis Tamblin (Punch and Judy Man) returns to ATC; he was the U/S for Eddie in last season's *The Legend of Georgia McBride*. Tamblin recently has been seen with The Rogue Theatre as Papin in *Babette's Feast* and with Invisible Theatre as Ned in *Small Mouth Sounds*. He is also a classically trained singer and has appeared with Arizona Opera for the past 20 seasons in various comprimario and chorus roles. Tamblin has a BS in Biochemistry and Molecular Biophysics from the University of Arizona, and then decided to pursue a career in opera and musical theater. He has a Master's from the University of Northern Colorado. Some of his favorite roles include Max Bialystock in *The Producers*, for which he was nominated for a MAC award, and Quasimodo in *The Hunchback of Notre Dame*. Tamblin was also honored to sing the National

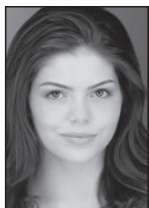
CAST (IN ALPHABETICAL ORDER)

Anthem in 2011 for Barack Obama at the Together We Thrive event in Tucson. Tamblyn is the General Director of Southern Arizona Performing Arts Company (SAPAC).



Alison Thomas Visgar (Baker) is making her ATC debut. She performed in the National Tour of *Rudolph the Red-nosed Reindeer* and regionally at The Gaslight Theater as Rumpel-tazer in *Cats*, in *Shrek the Musical*, and in *A Chorus Line*.

She also performed at Disneyland in *Red Car Newsboys*, *Disney Junior Live on Stage*, *Frozen Live at the Hyperion*, and *Mickey and the Magical Map* (Rapunzel) as well as at Disney World in *Find-ing Nemo the Musical* (Nemo). Love to Michael.



Madelyn Whitehead (Mary) is delighted to be making her ATC debut! She is currently a senior Musical Theatre major at the University of Arizona. Recent credits include Nurse in *Romeo and Juliet*, Ensemble in *Legally Blonde*, and Liz in

High Fidelity (Arizona Repertory Theatre). She would like to extend her gratitude to her family, friends, and teachers for their support! @madelynwhitehead



Chris Will (Bob Cratchit) is thrilled to be making his Arizona Theatre Company debut with *Scrooge!* Will spent two years in New York City chasing the Broadway dream. While living in NYC, he performed in two shows: as Joop

in the Off-Broadway musical *Time Being* and as the wolf in the musical *The Three Little Pigs* with the Children's Manhattan Theater Company. Will is the full-time faculty lead in the theater department at Pima Community College. He most recently wrote and published a book entitled "How to Succeed In Musical Theater: A Practical Handbook for the Singing Actor" with Waveland Press. Other favorite roles are Batboy in *Batboy: The Musical*, Jake Quinn in *Stones in His Pockets*, and The King in *Love's Labour's Lost*. Will's greatest role is husband and father to wife Beth and children Caitlin, Ashlee, and Molly.

THE CREATIVE TEAM

Leslie Bricusse (Book, Music & Lyrics) see page 9 for full bio.

Matt August (Director) is the Kasser Family Artistic Director of Arizona Theatre Company. See page 19 for full bio.

Spencer Liff (Choreographer) is an Arizona native and is thrilled to make his ATC debut! Broadway choreography credits include *Head Over Heels*, *Spring Awakening* (Deaf West Broadway Revival), *Hedwig and the Angry Inch* (Tony Award for Best Revival of a Musical), and *Falsettos* (Lincoln Center Revival). Regional credits

include *Drag The Musical* (Director/Choreographer – The Bourbon Room Hollywood), *Singin' in the Rain* (Director/Choreographer – La Mirada Theater, Ovation winner Best Choreography), *Spring Awakening 2020 Shanghai* (Director/Choreographer), and *Little Shop of Horrors* and *Footloose* (The Kennedy Center). Liff has earned two Emmy Nominations for Outstanding Choreography for his work on the hit FOX TV series *So You Think You Can Dance*, where he was a resident choreographer for 10 seasons. His other TV credits include *Dancing with the Stars*, *B Positive*, NBC's *Best Time Ever with Neil Patrick*

THE CREATIVE TEAM

Harris (choreographer & co-producer), *Parks and Recreation*, *One Day At A Time*, *How I Met Your Mother*, *Mike and Molly*, *2 Broke Girls*, *The Latin Grammy Awards*, *The Emmy Awards*, and *The Oscars*. Films include the upcoming Legend-ary Pictures feature film *The Toxic Avenger, Steppin' Into The Holiday* starring Mario Lopez, and Stephen Karam's *Speech and Debate*. Thank you to my wonderful family in Arizona for a lifetime of love and support.

Alan J. Plado (Music Director) was the conductor for the Broadway national tours of *Beautiful: The Carole King Musical*, *Dirty Dancing*, *Jersey Boys*, *Legally Blonde*, *Elf The Musical*, and *Memphis*. Broadway credits include *Disney's Beauty and the Beast* and *Kinky Boots*. Off-Broadway credits include *We're Still Hot*, *Just a Matter of Time*, *The Last Word*, and *Shooting Star* (NYMF). Most recently, Plado was the conductor for *Beautiful* and *A Chorus Line* (MGR) and *Beautiful* (Theatre Aspen). Other regional credits include Ogunquit Playhouse, Alabama Shakespeare, Laguna Playhouse, Mill Mountain Theater, The Phoenix Theatre Company, and Geva Theater. Plado also serves as the Music Supervisor for *Menopause The Musical*, and internationally he was the music director/arranger for the show on the West End (Shaw Theater) and in Dublin, Ireland. He is a longtime member of AFM (Local 802) musicians' union. For my Dad.

Jason Ardizzone-West (Scenic Designer) is making his ATC debut. Off-Broadway credits include *Monsoon Wedding* (St Ann's Warehouse); *shadow/land*, *The Michaels*, *Ilyria*, and *The Gabriels* (The Public Theater); *Elyria* (The Atlantic); *Wedding Band* (Theatre For A New Audience); *The Michaels Abroad* and *Uncle Vanya* (Hunter Theater); and *Good Grief* (The Vineyard). He has designed sets for National Tours including Blue Man Group and *Bullets Over Broadway*. Regional credits include *Party People* and *Once On This Island* (ATL); *Our Town* (Syracuse); *From The Mississippi Delta* (Westport); *K-I-S-S-I-N-G* and *The*

Bluest Eye (Huntington); *Grace* (Fords); *Bliss* (5th Ave); *School Girls*; *Or, The African Mean Girls Play* (Berkeley); and *Uncle Vanya* (Old Globe). Film/TV/Concerts credits include *Jesus Christ Superstar Live* (NBC – Emmy Award & Art Directors Guild Nomination); *Phish NYE* (MSG); *Florence + The Machine* (dance fever tour); *Pentatonix* (Christmas tour); *Amend: The Fight For America* (Netflix); and *Adele Live in New York City* (Radio City Music Hall, NBC). Ardizzonewest.com | Instagram: @jasonardizzonewest

Elizabeth Caitlin Ward (Costume Designer) works in opera, aerial ballet, large-scale spectacle, theater, dance, concert, installation, film, and TV. Ward has extensive international experience, working in the United Kingdom, China, Italy, Lithuania, UAE, Chile, Canada, France, Ireland, Finland, and Germany as well as the United States. Opera/Theater/Spectacle/Concert: Beijing Music Festival, English National Opera, Beijing National 'Bird's Nest' Stadium, Eiko Ishioka's International Design Team for the Beijing 2008 Olympic Games Opening Ceremonies, Lithuanian National Opera, London's West End, Ferrari Museum Abu Dhabi's Grand Opening Ceremony, Filmmaster Dubai, Simmerico Milan, Bonsai Ninja Animation, Suzhou Kunqu Opera, London International Film Festival, European Capital of Culture Festival, Royal Shakespeare Company, The Flying Machine Company/Cirque de Soleil, Handel House Museum, Pioneer Theater, Lincoln Center for the Performing Arts, Carnegie Hall, Public Theater, Brooklyn Academy of Music, New York City Opera, United Nations, Metropolitan Museum of Art, Guggenheim Museum. Film/TV: NBC Live Broadcast Beijing National 'Bird's Nest' Stadium, Eiko Ishioka's International Design Team for the Beijing 2008 Olympic Games Opening Ceremonies. ESPN Creative 'Scott Van Pelt', PBS Great Performances 'Bill Irwin: Clown Prince', Sundance Film Festival and the London International Film Festival. Ms. Ward has worked with Shuang Zhou, Nina Nastasia, Matt August, Eiko

THE CREATIVE TEAM

Ishioka, Bart Sher, Zhang Yimou, Pedro Almodovar, Anne Bogart, Arianna Warsaw-Fan, Chris Bayes, and Gonzalo Munoz.

Paul Miller (Lighting Designer) was last at ATC as the Lighting Designer for *King Charles III*. His Broadway credits include five shows as Lighting Designer and 22 shows as Associate/Assistant. He has designed over 20 Off-Broadway shows including favorites *Desperate Measures*, *Clinton!*, *Pageant*, *Vanities - the Musical*, *Waiting for Godot*, *Nunsense*, and *Encores!* National Tours include *Hairspray*, *Elf*, *Wizard of Oz*, *Sweeney Todd*, *The Producers*, *Rent*, and *Shrek*. He has worked with Regional Theatres including The Old Globe, Dallas Theatre Center, Chicago Shakespeare, Idaho Shakespeare, Asolo Rep, ACT, Cleveland Playhouse, Pasadena Playhouse, Goodspeed, and others. Television credits include *Evil* (CBS & Paramount+), *Live from Lincoln Center*, 23 Netflix specials, and New Year's Eve/Time's Square (23 years and 100+ performances). He has worked internationally in Stratford, West End, Vienna, Milan (Teatro alla Scala), Brazil, The Philippines, South Africa, Iceland, and China.

Cricket S. Myers (Sound Designer) On Broadway, Myers earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. She has also designed regionally at La Jolla Playhouse, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Arizona Theatre Company, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, Denver Center and Milwaukee Rep. Other selected L.A. Theaters include The Wallis Annenberg Center for Performing Arts, East West Players, and Ghost Road Theater Company. She has earned 24 Ovation Nominations, as well as winning The Ruth Morley Award from the League of Professional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award. Myers is a proud member of Local USA 829 and the TSDCA. cricketmyers.com

Brad Peterson (Projection Designer) is a New York-based video and projection designer. Select designs include *Cats* (Broadway Revival); *Fish in the Dark* (Broadway); *Broadway Bounty Hunter* (Off-Broadway); *If I Forget* (Roundabout); *Sing Street* (The Huntington); *Anything Goes* and *The Sound of Music* (Pittsburgh CLO); *El Sitt* (Riyadh Festival, Saudi Arabia); *Lion... Witch... Wardrobe*, *Carousel*, and *A Little Night Music* (Stratford Festival); *Wonderland*, *The Little Mermaid*, and *Tarzan* (Tuacahn); *Actually We're...* (Off-Broadway); and *Red Roses Green Gold* (Off-Broadway). Select Broadway associate design projects include *Camelot*, *Prima Facie*, *Pictures from Home*, *West Side Story* (2020), *Flying Over Sunset*, *Oslo*, *Junk*, and *An American in Paris*. Peterson has collaborated to create immersive experiences with companies such as TikTok, Chipotle, Amazon Studios, and A&E Television. Upcoming projects include *A Sign of the Times* (Off-Broadway), *Corruption* (Lincoln Center Theater), *White Christmas* (Tuacahn), and *Amid Falling Walls* (National Yiddish Theatre Folksbiene). Proud member of USA-829. bradpetersondesign.com

David O (Revised and Additional Orchestrations and Arrangements) Broadway: *Mr. Saturday Night*, World Premieres: *Soft Power* (Ahmanson Theater), *13*, *Harps & Angels* (Mark Taper Forum), *The Trumpet of the Swan* (Kennedy Center), *Hipolytos*, *Helen* (Getty Villa), *Summersounds at the Hollywood Bowl* (LA Philharmonic), *Sleepless in Seattle: the Musical*, *Breaking Through* (Pasadena Playhouse), *Songs & Dances of Imaginary Lands* (Overtone Industries), *The Very Persistent Gappers of Frip* (Kirk Douglas Theatre), Other Regional: *Animal Crackers* (Oregon Shakespeare Festival), *The Wild Party*, *See What I Wanna See*, *Little Fish* (West Coast Premieres, The Blank Theatre), *Floyd Collins*, *American Idiot*, *Cabaret*, *Little Shop of Horrors*, *The 25th Annual Putnam County Spelling Bee* (La Mirada Theatre), *The Fantasticks* (Pasadena Playhouse), *Sweeney Todd*, *Peter and*

THE CREATIVE TEAM

the Starcatcher (South Coast Rep), Film: *License to Wed*, *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. Choral Composer: *A Map of Los Angeles* (LA Master Chorale), *One With the Wind* (Vox Femina).

Donavan Dolan (Stage Manager) has worked in stage management for National Tours including *My Fair Lady*, *CATS*, *Love Never Dies*, *An American in Paris*, *42nd Street*, *Annie*, *GHOST*, *Catch Me if You Can*, *Grease*, *Peter Pan 360*, *Jesus Christ Superstar*, *RENT*, *Oklahoma!*, *A Chorus Line*, *Mame*, and *Copacabana*. International Tours include *An American in Paris* (Australia Tour & China Tour), *42nd Street* (Asia Tour), *The Sound of Music* (China Tour), and *Thomas & Friends* (Australia/New Zealand Tour). Special thanks and love to Justin!

Rafi Levavy (Assistant Stage Manager) has worked on 14 Off-Broadway productions (including most major companies) and with Jim Henson Productions and Walt Disney Theatrical Productions, and he has toured nationally with *Beautiful: The Carole King Musical*. Regional credits include Interlochen Shakespeare Festival, New Bedford Festival Theater, Alabama Shakespeare Festival, Central Square Theater, Pennsylvania Shakespeare Festival, Virginia Stage Company, Theatre Exile, Lincoln Center Theater, Bagaduce Theater, Actors' Shakespeare Project, Wellfleet Harbor Actors Theatre, Stoneham Theatre, Depot Theatre, Lyric Stage of Boston, New Repertory Theatre, Kentucky Repertory, Berkshire Theatre Festival, Foothills Theatre Company, Miniature Theatre of Chester, Barter Theater, Maine State Music Theatre, and Paper Mill Playhouse. Levavy is a proud member of Equity and holds a degree in computer science from Brandeis University.

Kevin Jinghong Zhu (Assistant Stage Manager) is a NYC-based stage manager excited to collaborate with ATC. His past Broadway credits include Harper Lee's *To Kill a Mockingbird*. Selected Off-Broadway credits include *Salesman Zhisi* (Yangtze Rep), *A Delicate Balance* (Transport

Group & NAATCO), *It's a Wonderful Life* (Transport Group), *Public Obscenities* (Soho Rep & NAATCO), and *Romeo and Juliet* (NAATCO). Selected Regional credits include *Between Two Knees* (Seattle Rep & McCarter); *Dial M for Murder*, *Kim's Convenience*, *As Bees in Honey Drown*, and *Tribes* (Westport Country Playhouse); *Today is My Birthday*, *A Raisin in the Sun*, and *El Huracán* (Yale Rep); *Dream House* (Long Wharf); and *To The Moon and Back* (Chester Theatre Company). He holds an MFA from Yale School of Drama and is a proud member of AEA. bit.ly/kjzsm

Harold Dixon (Dialect Coach) has acted and directed Off-Broadway, at the Kennedy Center, and at more than 20 Regional theatres across the United States, including the Guthrie, Arena Stage, Long Wharf, Pittsburgh Public, Cincinnati Playhouse, Actors Theatre of Louisville, Arizona Theatre Company, Gloucester Stage, Chamber Music Northwest, and Chamber Music Plus Southwest, among others. He played Norman Granz in the national tour of *Ella*. He was founding artistic director of the Arizona Repertory Theatre and is Distinguished Professor Emeritus of the School of Theatre, Film, & Television at the University of Arizona, where the Harold Dixon Directing Studio is named for him. Most recently, he appeared in an experimental multi-media production of *Hamlet*, and he was in the world premiere reading of *Again The Spell for Synecdoche Works*. He can be seen in the upcoming feature film *Condition of Return*.

Ava Spanier (Associate Director) is thrilled to be back at Arizona Theatre Company, where she had the pleasure of working on both *King Charles III* and *Chapter Two*. She has also been an Associate Director and previously an Assistant Director on two national tours of *Dr. Seuss' How the Grinch Stole Christmas Musical* as well Assistant Director at Phoenix Theatre's *Fun Home* and *Twist Your Dickens*. She especially appreciates Steve Garland's loving support for a passion that doesn't include a fishing pole, referee, or umpire.

EXECUTIVE LEADERSHIP



Matt August is the Kasser Family Artistic Director. He is a theatre, opera, and film director and educator whose productions have broken box-office records on Broadway (*Grinch*) and played in London, across the UK, Off-Broadway, in major Regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has been featured on television talk shows and NPR and performed at the White House for President Bush, Cabinet Members, and military children.

He was the Associate Director to multi-Tony-winning director Jack O'Brien on the Broadway productions of *Henry IV*, *The Full Monty*, *The Invention of Love*, and *Imaginary Friends*. He was promoted to Resident Director on Tom Stoppard's *The Invention of Love*, for which both lead actors received Tony Awards, and on the Tony-winning *Henry IV* (Best Director and Best Revival). He also directed the Australia production of *The Full Monty*, earning a Helpmann Award co-nomination for Best Direction. He has directed World, American, and Regional Premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas*

Jefferson, *Charles Dickens*, and *Count Leo Tolstoy: Discord* for Arizona Theatre Company.

His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics*, *Broadway World*, Utah's *Audience Choice*, and Australia's Helpmann Awards. His work has appeared on Year End Top Ten lists for the *LA Times*, *San Francisco Chronicle*, *Huffington Post*, *Arizona Republic*, *Oakland Tribune*, *Arizona Daily Star*, *San Jose Mercury News*, and *NPR/KQED*. He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

In 2006 and 2007, August directed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas – The Musical*, which broke box office records and has been touring every year since 2008, including a UK production in 2019. His production of *A Christmas Carol* ran for five years at Ford's Theatre, and his Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Old Globe and Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor* (Acting Company). He recently directed the opera *La Boheme* (starring Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center.

He served on panels and committees for the Society of Directors and Choreographers, and has mentored emerging directors through both the SDCF and Drama League as well have having taught directing as an Assistant Professor at Utah Valley University. MattAugust.com

EXECUTIVE LEADERSHIP

Geri Wright, Executive Director, joined ATC in January 2020 and was Managing Director of the company through its most challenging time ever. While the COVID shutdown posed many challenges, it afforded the opportunity to reimagine the 55-year-old organization's structure from top to bottom to ensure sustainability into the future.

Geri brings more than 25 years of nonprofit leadership, management, and fundraising experience to ATC, including as CEO at Act One, where she more than doubled the organization's impact. She also served as Chief Development Officer at the American Red Cross for four years and Director of Development at the Heard Museum for more than 11 years.

Her love of theatre started at Radio City Music Hall in New York City on a school field trip and has grown into a passion for the arts today. Throughout her career, she has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities. She was recently recognized as a Titan 100 Phoenix CEO and was named one of the *Phoenix Business Journal's* 2019 Outstanding Women in Business. She also has been honored with an assortment of acknowledgments for her work in the charitable community. Wright and her family, along with two horses and an Australian cattle dog, reside at the base of the McDowell Mountains in North Scottsdale.

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Recognized as the Official State Theatre of Arizona with a legacy started in 1966, ATC has an unwavering commitment to delivering exceptional theatrical experiences to the communities of Tucson and Phoenix. As the sole LORT (League of Resident Theatres) professional nonprofit regional theatre in Arizona, ATC proudly sets the gold standard for artistic excellence and innovation.

ATC is led by Executive Director Geri Wright and Kasser Family Artistic Director Matt August. Each season, ATC employs world-class artists to produce professional theatre, reaching an audience of over 130,000 patrons through mainstage productions, student matinees, and community outreach.

MISSION

Arizona Theatre Company's mission is to create world-class theatre about what it means to be alive today – inspiring curiosity and creativity, sparking empathy and joy – bringing all Arizonans together.

VISION

Arizona Theatre Company's vision is to transform the lives of every Arizonan through the power of theatre.

ATC supports its vital mission with these key initiatives:

ATC Mainstage

Each season, ATC produces five mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC

playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson ... and Beyond

ATC operates in two major cities, unlike any other LORT theatre in the country, providing a place for communities across Arizona to gather, share, and explore the art-making process, reaching beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

New Play Development

ATC provides playwrights and theater makers, both locally and internationally, a place to develop their work. Through workshops and readings, we give artists a place to incubate and launch productions, both at ATC and beyond. ATC is also proud to support emerging voices with the annual National Latine Playwrights Award and Festival.

Education and Outreach

ATC delivers inspiring experiences in a number of ways, both connected to our stage and beyond our walls, in schools, and across the state. Core programs of our education efforts include Student Matinees, playguides, and post-show discussions.

Living Our Values (LOV) Initiative

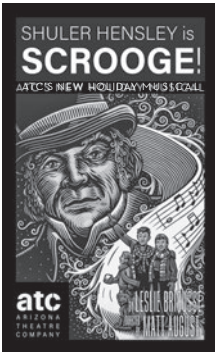
We strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important than the work we build and perform on our stages.



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FACILITIES MANAGER
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Dean Morgan

FACILITIES STAFF
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Derrick Herrera



TCA SERVICES & FACILITIES

THEATER INFORMATION

Opened in 2007, Tempe Center for the Arts houses a state-of-the-art, 600-seat proscenium theater, a 200-seat studio theater and a 3,500-square-foot gallery. The following services and policies ensure your comfort and enhance your experience at the theater.

THEATRE POLICIES

Latecomers – Latecomers will be seated only at an appropriate and predetermined break in action. In order not to disturb patrons who are already enjoying the performance, latecomers may be seated in alternate locations until intermission.

Cameras – As a courtesy to our patrons and the actors, the use of cameras and recording devices is not permitted within the theater during the show.

Cellphones, Smart Watches & Light/Sound-emitting Devices – Please silence or turn off all cellphones, digital watches, or any other noise-making or light-emitting devices for the courtesy of other patrons and the actors.

Children – Children under 5 are not permitted in the theater during performances.

Smoking – Smoking is strictly forbidden in City of Tempe facilities. Receptacles are located outside the main entrance.

THEATER SERVICES

Accessibility – Tempe Center for the Arts provides a variety of accessible services and accommodations including, but not limited to:

- Accessible parking
- Accessible /family restrooms
- Listening devices – Available on request at the Coat Check
- Accessible seating available on all levels
- Seating assistance – Please contact a TCA Experience Team member

Elevators – Elevators are located on the west end of the lobby and serve all three patron levels.

Restrooms – Restrooms are located on the first and second levels and are accessible to patrons with disabilities.

Eat & Drink – Food and beverages are available in the lounge through intermission. Please use trash and recycling receptacles at all entrances.

Lost & Found – For assistance, see an Experience Team member or call 480-350-2883 the following day.

Captioning – Coordinated with the action on-stage, those in open-captioned seating will be able to read the play's dialogue displayed large letters on an LED screen. For open-captioned performance dates, contact the ATC Ticket and Information Office at 833-ATC-SEAT.

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BY **TERRENCE McNALLY**
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Master Class, the Tony-winning play by Terrence McNally, tells the story of the uncompromising opera diva Maria Callas as she delivers a life altering master class to students at an elite opera training program. During the class, she encounters three vastly different students who are by turns hilariously crushed, soulfully uplifted, and profoundly inspired by her singular artistry. Based on a series of real-life classes Callas delivered at Juilliard, *Master Class* inspires us, transports us, and transforms us by carving a window into the soul of one of the most complicated and celebrated artists of the 20th century who pushed the boundaries of artistic sacrifice and quality.

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**"SHEPARD'S MASTERWORK ...
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- *New York Post*

TRUE WEST



atc
ARIZONA
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COMPANY

BY **SAM SHEPARD**
DIRECTED BY **JENN THOMPSON**

Sam Shepard's Pulitzer finalist and Tony-nominated play *True West* is a Cain and Abel story of brotherly love and sibling rivalry set against the Dreams of the American West. Successful screenwriter Austin settles in to house-sit his mother's desert home to write his next screenplay, while his brother Lee, an alcoholic drifter, arrives to rob the neighborhood. A hysterically twisted story unfolds as the estranged brothers torment each other until they are forced to collaborate on a screenplay for Austin's producer with the promise of a huge Hollywood payday. Ultimately reversing roles and finding themselves in each other's shoes, the two brothers discover that this town ain't big enough for the both of them.

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